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No. 5



PORTRAIT OF A GENTLEMAN
GIFT OF THE KLEINBERGER GALLERIES
THOMAS DE KEYSER 1596-1679

ANNUAL REPORT FOR THE YEAR 1931

To the Honourable,
The Common Council,
City of Detroit.
Gentlemen:

We herewith submit to your Honourable Body the report of the Arts Commission for the year 1931. While with our curtailed budget it has not been possible to make the important additions to the collections which we have been able to do in former years, we have added gifts valued at \$93,118.74, and have been, perhaps, of even greater service to the community than ever before in the matter of general educational and cultural activities, activities which we believe have come to form a very important part of Detroit's civic life, so that the Museum may be said to be in many ways the center of the cultural life of the city.

But it is not only that the people of Detroit have come to regard the Museum as an indispensable factor in their lives, particularly during this period of economic depression, when it has offered to many the only diversion they have had (the greatly increased attendance of the last two years, totalling nearly 800,000, is alone proof of this), the Museum, probably more than any other single accomplishment undertaken by the City Government during the last decade, has given the city prestige in the eyes of the world. Since the erection of the beautiful new building and the assembling within its walls of works of art by the master painters, sculptors, and craftsmen of the great art epochs of ancient and more recent times, the Detroit Institute of Arts has taken its place with the ranking museums of the world, not only focussing upon us the attention of scholars and art lovers in every country, but attracting innumerable tourists to the city. Whereas Detroit has formerly been known only as a commercial and industrial city, it is

now also attaining a reputation as an art center as well, and just as tourists going to foreign countries go not to Manchester, Essen, or Lyons, which have a certain fame for their industries, but to the great art centers of Paris, Florence, Berlin, and London, so we are finding the same thing happening in a smaller way in our own city. The Museum is used as an outstanding attraction in all the advertising done by the Tourist and Convention Bureau of the Detroit Board of Commerce, and visits to the Museum are scheduled in the programs of almost every convention.

And may we again call the attention of your Honourable Body to the fact that the Museum building with its art treasures, representing a total value of more than six million dollars, should not only be a matter of the greatest municipal pride, but should be regarded among the city's actual assets and listed on the credit side of the city's ledger? And this quite aside from the revenue brought to the city by the thousands of tourists whom it attracts annually. For the art objects given to the Museum—and thus to the city—from private sources, since the erection of the new building alone, total \$813,000.00, and these objects are increasing in value from year to year, more than offsetting the cost of the building's maintenance. The works of art purchased from city appropriations during the same period are also enhancing in value as time goes on. It would be possible to cite any number of instances where paintings secured for small sums have doubled or trebled in value over a period of a few years. This has been possible only because our art director and his curatorial staff have been able to recognize the value of works whose importance had not yet been discovered.

EDUCATIONAL ACTIVITIES.

In spite of an almost total curtail-



MOONLIGHT LANDSCAPE

DAVID TENIERS THE YOUNGER 1610-1690

GIFT OF LEGER AND SON

ment of funds for lectures and musical activities, the members of the educational and curatorial staff have so put their energies into meeting the demand created by the increased use of the Institute, that the number of events offered to the public has been increased by more than one hundred per cent. Our schedule is now such that a lecture or talk is regularly available each week on Sunday afternoon, Tuesday afternoon, Tuesday evening, Friday evening, Saturday morning and Saturday afternoon. By the generous coöperation of the musical organizations of Detroit, concerts have been given every Sunday afternoon and Friday evening throughout the year (except in the summer months).

The lecture schedule for the year has included Sunday afternoon talks and Tuesday evening lectures on subjects of general interest, given largely by members of the staff, with an occasional outside scholar. The public response to these is proof of their usefulness. Week-

ly classes in the history of art have been given for the College of the City of Detroit during spring, summer and fall terms by the Curator of Textiles and Educational Secretary. A new lecture series for the public on the art of the Middle Ages was begun in the fall on Saturday afternoons and it also has proved by the attendance to fill a popular need.

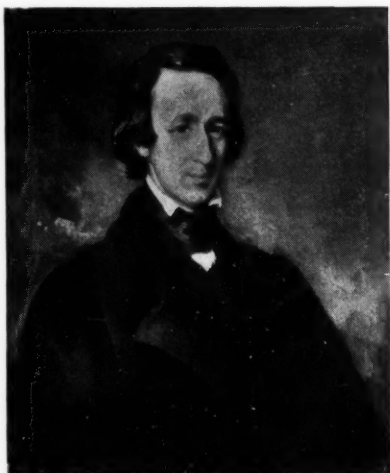
In addition to these lectures a less formal series of talks has been given in the museum galleries on Tuesday afternoons and Friday evenings, which during the course of the year covers every room in the Art Institute. It is thus possible for anyone interested in any particular work of art in the Museum to hear it discussed by a member of the staff at some time during the year; and for the many who came regularly, these talks formed an illustrated history of art from its beginning to the present day. (That such should be possible is a tribute to the richness of the collec-

tion our Museum offers to Detroit.) These weekly talks have been popular both with regular comers and with casual visitors to the Museum.

In addition to these regular talks, the department has met the continual demand for gallery talks on special exhibits, as well as for special talks or tours through the galleries. Special lectures were provided in this way for 89 clubs and other groups. Besides this, the educational and curatorial staff has been called upon for a large number of talks outside the Museum.

Apart from these services to the general population of Detroit, there has been equal activity for the benefit of the students and school children of the city. The Museum Research class from the Art School of the Society of Arts and Crafts meets weekly in the Institute, while the Art Department of the Public Schools has classes for honor students in drawing in the galleries every Saturday morning, for which more students apply than can be taken care of. The Recreation Department also conducts a free sketch class open to anyone on Friday evenings, and this has a large and faithful attendance. By an arrangement with the Board of Education, 148 classes from the public schools have come to see the collections under guidance of the educational staff. A series of free motion pictures for children, consisting of specially selected educational and patriotic films, has been shown on Saturday mornings. The audiences for these films come on roller skates or on foot and on street cars from every part of the city, and none of our offerings is more enthusiastically attended.

On Sunday afternoon, on Tuesday evening, and on Friday evening, during the first half of the year, free concerts were given. Although the lack of funds for a curator of music made it impossible to continue the Tuesday evening concerts, the popular Sunday afternoon concerts under the auspices of the Cham-



WILLIAM BARTON ROGERS

WILLIAM M. HUNT 1804-1879

D. M. FERRY JR. FUND, FOUNDERS SOCIETY

ber Music Society of Detroit continue to fill the lecture hall to capacity, and a series of exceptionally fine and well attended concerts by the musical organizations of Detroit has been held on Friday evenings.

When it is remembered that all of these activities are free to any comer, and that all have demonstrated their usefulness by the public response, it may be seen how large a part the Art Institute plays in the daily pleasure, education and recreation of Detroit.

While the curtailed budget made it impossible to continue our series of great loan exhibitions which have attracted so much interest and attention in the art world since their inception in 1925, an effort was made to offer as many other interesting exhibitions as possible with the limited funds at our disposal. In February was shown the famous Guelph Treasure, the only collection still intact of German goldsmith work of the Middle Ages, from the tenth to the fourteenth century, and in November a group of Dutch genre and landscape paintings of the seventeenth

century, assembled by the College Art Association. The most important exhibition of modern art was that of contemporary French painting, held in June, which gave a splendid idea of the most important French painters from the time of Cézanne, including Matisse, Derain, Picasso and other living exponents of the modern movement. Although it has not been the policy of the Museum to show one-man exhibitions, an exception was made in the case of the internationally famous artists, Diego Rivera, the great Mexican painter, and the Swedish sculptor, Carl Milles. The exhibition of the work of Rivera was at the same time an introduction to the work he is engaged to do at the Museum, while Carl Milles has become known in Detroit from his work at Cranbrook, where he now resides. An exhibition of decorative arts from the Cranbrook Foundation was shown in December, as well as an exhibition of photographic reproductions of modern Swedish architecture, a group of paintings by Birger Sandzen, an American of Swedish origin, and the graphic work of the Norwegian painter, Edward Munch. Two exhibitions of contemporary American art were shown during the year: the seventeenth annual exhibition of American art in April and May, and the annual exhibition by Michigan artists in January.

GROWTH OF THE COLLECTIONS.

Though it has not been possible as in former years to make additions to the collections with city funds, the staff has endeavoured to secure for the Museum as many gifts from private sources as possible, and though in this period of reduced incomes these could not be expected to reach the total of the two previous years, we feel the showing to be a very creditable one. This has been particularly true in the Asiatic section, whose accessions constitute a large percentage of the entire additions to the Museum's collections during the year.

From the Founders Society the Old Orient section received as a gift a very rare and important glazed tile relief from the Ishtar Gate of Babylon, built by Nebuchadnezzar between 605 and 564 B.C.; and from Mrs. Lillian Henkel Haass a stone relief from the Palace at Persepolis, built during the reign of the Achaemenid ruler Xerxes I (485-465 B.C.). Mrs. Haass, with her daughter, Miss Constance Haass, also presented the department with a very interesting group of Egyptian sculpture, which in its range illustrates the chief periods of Egyptian art activity.

With the growth of the Mohammedan collection additional gallery space was required, and a gallery formerly devoted to the collection of Indian art was made available by the removal of the Indian objects to the loggia at the rear of the garden court. In this gallery were installed examples of the art of the Mohammedan countries, to which have been added this year fifteen objects of Persian metalwork of the eighth to the fourteenth century. Of special importance in this group are a pierced bronze candlestick with arabesques, of the thirteenth century; the lower part of a large candlestick with a pierced and engraved decoration, of the same period; a bronze ewer in Hellenistic-Sassanian form, of the eighth or ninth century; and a second bronze ewer with an engraved decoration, of the eleventh century. The collection of ceramics was augmented by the purchase of twenty-four pieces representing the different schools and periods of Persian ceramic art, so that now the Institute collection well illustrates the development of the art of pottery-making in that country. From the Edsel B. Ford Fund a fragment of an Indian animal carpet was purchased—a type of carpet of which there are few existing examples—executed probably in the court manufactory of the Mogul Emperors in the second half of the sixteenth century. The prehistoric period

of Persia is represented in the collections by eight examples of unglazed pottery of the so-called Nihavend type, the art of which can be traced back to the second millenium B.C.

It was evident in the spring that the presence of the Curator of Asiatic Art in China and Japan during the summer should provide unusual opportunities for the acquisition of new material for the collections at favorable prices, and to enable him to take advantage of those opportunities Mrs. Richard H. Webber and Mrs. Walter R. Parker generously placed funds at his disposal.

Mrs. Webber's gift is a porcelain bowl of the very rare Ko ware, made in the Lung-ch'üan district of Chekiang province in the early part of the thirteenth century, during the Sung dynasty. This ware is highly prized by Chinese collectors but is relatively unknown in the West. It is not too much to say that the bowl now in the Institute, which compares favorably with the best pieces in the Palace Museum in Peiping—indeed, it was in the Imperial collection in the eighteenth century,—is the most important example of its type in this country.

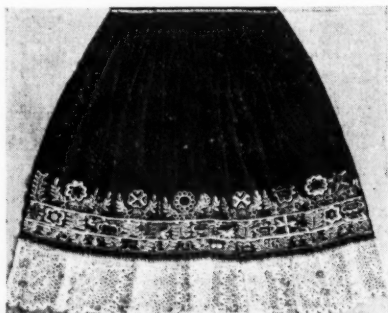
Mrs. Parker's gift embraces a wider scope, and enables the Institute to show more adequately than formerly the variety and accomplishment of Chinese painting. Four paintings of the Sung, Yuän and Ming dynasties, from the late twelfth to the early fourteenth century, include a fine landscape in Chinese ink on paper, a long scroll of water buffaloes in pasture, a typical Sung picture of a wild goose, and a figure study of a young woman seated on a divan. Mrs. Parker's gift also provided the Museum with a number of Chinese textiles, which are mentioned in the report of the Textile Department.

The Edsel B. Ford Fund made possible the purchase of a colossal lion head of cast iron, made during the eighth century in the middle of the T'ang dy-

nasty, the best period of Chinese animal sculpture. This head is a unique piece, and is an extraordinary example of the Chinese artist's ability to give a vigorous and vital realism to a completely stylized production.

The additions to the European section have also been considerable, due to the generosity of private donors. There is in the English eighteenth century room *The White Monk*, another example of the delicate landscape art of Richard Wilson, the founder proper of the great English school of landscape painting, presented by Stanley N. Carper. To the collection of Dutch painting have come three very fine and characteristic canvases, representing the three most typical fields of this art: a small but very characterful portrait by Thomas de Keyser, the gift of the Kleinberger Galleries; *The Courtyard*, a colorful architectural landscape by Esaias Boursse, and a beautiful fruit still life by Jan Davidsz de Heem, both acquired through the Edsel B. Ford Fund. *A Moonlight Landscape* by David Teniers the Younger was given by the Leger Galleries as a further interesting and rather unusual illustration of this Flemish master's art.

The collection of southern Baroque painting has been very considerably enriched by the generous gift of Mr. and Mrs. Edgar B. Whitcomb of a *St.*



MORAVIAN APRON

GIFT OF THE UNITED CZECHOSLOVAK
ORGANIZATIONS OF DETROIT



GLAZED JAR WITH INSCRIPTION BAND
PERSIA XIV CENTURY

Francis in Ecstasy, a splendid example of the great and fascinating art of El Greco. In the Italian section, we find a charming *Holy Family* by the Ferrarese painter, Garofalo, and the monumental portrait of a man by Domenico Ghirlandajo done *al fresco*, the medium in which this master so particularly excelled, both gifts of the Founders Society. The lovely terra-cotta relief of a Madonna and Child by Giovanni da Pisa, a prominent North Italian sculptor of the Donatello school, was presented by Mr. and Mrs. E. Raymond Field.

The appearance and atmosphere of the Gothic Hall has been exceedingly improved by six stained glass panels which have been set into the six large windows. They are all the work of German craftsmen of the time around 1500. Three are gifts of the Ralph H. Booth Estate, while the others were purchased from the Edsel B. Ford Fund. The art of the Middle Ages is further represented by a stern and hieratic wood sculpture of the Madonna and Child, a Spanish work of the early thirteenth century, which is a bequest of the Ralph H. Booth Estate. The statue was completely covered with an eighteenth century polychromy which

has since been removed, and the figure is now exhibited in the Romanesque Hall on the ground floor.

Several works, finally, by contemporary European artists have been added to the collection of modern art on the third floor. Among them are paintings by Lurçat (gift of Mrs. Lillian Henkel Haass) and Chagall (gift of Society of Friends of Modern Art), and sculptures by Despiau (gift of Mrs. Lillian Henkel Haass) and Albiker (gift of the Ralph H. Booth Estate).

To the American division of the Museum has been added a number of important accessions. Of these the portrait of William Barton Rogers by William Morris Hunt, secured through the D. M. Ferry, Jr., Fund of the Founders Society, adds a significant American painter who has heretofore been represented only by a small and inadequate example. A charming picture, *My Little Daughter Dorothy*, by William M. Chase, was secured through the gift of Mrs. Arthur McGraw, adding variety to the Museum's group of paintings by this American artist.

The collection of contemporary American painting has been augmented by Bernard Karfiol's *Babette*, secured through the Edsel B. Ford Fund of the Founders Society, *Mesa and Cactus*, by Diego Rivera, and *Girl's Head* by John Carroll, the latter coming as a gift of the Friends of Modern Art. Just prior to his death, John P. Wicker's painting *Martha* was purchased from the Michigan Artists Exhibition, giving this dean of Detroit painters representation in our permanent collection.

Though only two pieces of furniture were added in the Colonial Department, they are both of high quality and excellent examples of American craftsmanship. A small walnut tea table, of Queen Anne type, purchased from the income of the Gibbs-Williams Fund, is a rare piece, of unusual delicacy, and the Chippendale-style chair presented by

Robert H. Tannahill, is an outstanding example of the fine type of furniture made in Philadelphia during the Chippendale period, of the type now assigned to James Gillingham. Two pieces of silver, also from the Gibbs-Williams Fund, by two of the outstanding American silversmiths, greatly enrich the department's growing collection of silver: a handsome tankard by Edward Winslow and a porringer by John Burt, both in the front rank of Boston silversmiths in the early years of the eighteenth century. The glass collection has also received some important additions, chief of which was the gift of Robert H. Tannahill of a fine amber flask and an "off-hand" ribbed bowl of Ohio type, and a little amethyst salt cup of the type assigned to the Stiegel factory.

The Print Department added sixty prints during the year: fourteen prints by contemporary German artists, four by Edward Munch, who was represented for the first time, and a set of twelve lithographs by Glenn Coleman, all purchased through the Hal H. Smith and the Mrs. Margaret Couzens Funds.

A notable contribution was made by Mr. Andrew Wineman, who presented the department with three fine wood engravings by Lepère, an etched portrait of Carlyle by Legros, and a lithograph by Gavarni.

Mr. Albert Kahn and Mr. Gordon Beer presented thirty etchings of fine quality by Edouard Manet.

The Textile Department owes its development to the many gifts which will be found in the list of acquisitions. Two gifts mark an extension of the study possibilities: the collection of rare Spanish textiles, covering the twelfth to early nineteenth centuries, purchased from the Edsel B. Ford Fund of the Founders Society, and the collection of Czechoslovak embroideries and lace, the gift of the United Czechoslovak Organizations of Detroit. This important gift has started the Department on a new line,

that of folk-art, and we are looking forward to similar contributions, not necessarily on the same large scale, by the many other nationality groups, so that in time the Textile Department may form a unique link between the old and the new home. A collection of Chinese textiles and embroidery, the gift of Mrs. Walter R. Parker, and a panel of gold-brocaded russet velvet of the K'ang-hsi period, purchased from the Elliott T. Slocum Fund of the Founders Society, are important additions to the far-eastern division. The Islamic collection is growing steadily: the acquisition by purchase of two extraordinary specimens of medieval Persian fabrics forms a nucleus for a collection yet to be built up; one, a fragment of blue and yellow shot silk with a beautiful kufic border, excavated at Rhages, belongs to the twelfth or thirteenth century, the other, a fragment of green and golden yellow silk with a design of confronted animals, similar to those on Lucca textiles,



MY LITTLE DAUGHTER DOROTHY
WILLIAM M. CHASE 1849-1916
GIFT OF MRS. ARTHUR MCGRAW

to the fourteenth century. A group of forty Egypto-Islamic textile fragments with inscriptions—some of which are dated—belonging to the tenth and eleventh centuries, the gift of Mr. George D. Pratt in New York, and two specially rare and beautifully woven fragments of the Fatimid period, the gift of Mrs. Thomas D. Russell, Cairo, are of the greatest importance for the building up of our already fine collection.

The European division has been added to by several charming gifts of embroidery, notably a lady's handbag of fine bead-work, the gift of Miss Emma Butzel. A panel of French silk-brocade, *The Partridges*, by Philippe de Lasalle, added to the collection by purchase, has become one of the outstanding attractions in the Textile Gallery.

REFERENCE LIBRARY.

During the past year the library has been able to secure only a few much needed reference works. Among these additions, a complete file of *Oud Holland* supplies valuable source data for the study of Dutch and Flemish art. The gift of the three volumes on the Dreyfus Collection adds to our resources for work on the Renaissance period. Von Falke's *Guelph Treasure* with its excellent reproductions and Kohler's *Carolingian Miniatures* give much-appreciated material for the study of medieval art.

As our collection in the field of Asiatic art has been sadly deficient, the accessions on that subject have been somewhat more numerous. The recent acquisitions, which include the *Horyuji Okagami* (64 parts) by no means satisfy our needs, but each title is an essential addition to our library. Publications in this field of investigation are scientifically presented and with the highest type of illustrations, making indispensable tools for the student. As interest in the history and arts of the East is rapidly growing, we are happy to report these

accessions, as well as the regular receipt of the three publications of the Peiping Palace Museum: *Ku Kung*, *Ku Kung Chou K'an*, and *Ku Kung Shu Hua Chi*.

The complete additions for the calendar year are 388 books and periodicals, 2,097 pamphlets, 1,080 slides, some of which were made possible by the gift of twenty-five dollars from the Detroit Fine Arts Alliance for the purchase of slides of American art, and 762 photographs.

FOUNDERS SOCIETY.

The Detroit Museum of Art Founders Society has been of great assistance in building up the Art Institute collections and their work is particularly appreciated this year when your Arts Commission was operating on a greatly reduced budget. Their report is appended hereto.

Respectfully,

THE ARTS COMMISSION,

EDSEL B. FORD,
President.

ALBERT KAHN,

CHARLES T. FISHER,

EDGAR B. WHITCOMB,
Commissioners.

W. R. VALENTINER,
Art Director.

CLYDE H. BURROUGHS,
Secretary.

ANNUAL REPORT OF THE DETROIT MUSEUM OF ART FOUNDERS SOCIETY FOR THE YEAR 1931

January 22, 1932.

To the Members of The Detroit Museum of Art Founders Society.

Ladies and Gentlemen:

As we review the work of the Founders Society for the past year, we have some cause for congratulation and some cause for apprehension.

By purchase from our funds and through the gifts of individual members, we added to the art collections of the Art Institute during the past year works valued at \$93,118.74. From the membership funds of the Society, two significant paintings were acquired, *Portrait of a Man* by Domenico Ghirlandaio (1449-1494), a remarkable fresco painting of the period, and *The Holy Family*, a colorful and exquisite example of Garofalo (1481-1559). From the Edsel B. Ford Fund, all departments of the Museum have been enriched. Among the more significant additions from this fund are the unique T'ang sculpture of a large and imposing lion head and a fragment of an Indian rug of the XVI Century, added to the Asiatic section; 3 stained glass panels of the XV Century, helping greatly to the enhancement of the Gothic Hall by giving a rich color note; a painting, *The Courtyard*, by Esaias Boursse, added to the Dutch collection; a painting, *Babette*, by Bernard Karfiol, added to the collection of contemporary American art; and several additions made to the textile collection, among them a collection of Spanish textiles showing the development from the XIII to the XVIII Century. Thanks to this fund it was also possible to prevent the suspension of the publication of the Bulletin, which informs not only the people in our own city of the activities of the Art Insti-

tute, but has a wide circulation in art circles of the whole world. From the income of the Hal H. Smith Fund, the Andrew Wineman Fund, the Mrs. Margaret Couzens Fund, and the Albert Kahn Fund, numerous items have been added to the print collection. From the income of the Gibbs-Williams Fund a few fine pieces of American furniture and an important silver tankard and porringer were secured for the colonial section. From the income of the D. M. Ferry, Jr., Fund, a portrait of William Barton Rogers by William Morris Hunt was acquired for the American section. The Friends of Modern Art purchased from their membership dues the paintings *Snow-Covered Church*, by Marc Chagall, and *Girl's Head*, by John Carroll.

No less significant were the gifts from individual members. Mr. and Mrs. Edgar B. Whitcomb presented the painting *St. Francis in Ecstasy* by El Greco, and this Spanish masterpiece adds an important note to the European section. Mrs. Lillian Henkel Haass presented the bronze sculpture of a female figure by Charles Despiau, adding one more contemporary French sculptor to our collections, and a stone relief from the Palace of Xerxes at Persepolis, dating from 485-465 B.C. Jointly with her daughter, Miss Constance Haass, she also gave several remarkable Egyptian sculptures in stone and bronze from the XII Dynasty to the Said period. These acquisitions give added importance to the collection of ancient arts. From the Estate of Ralph H. Booth a number of items were received, including several marble columns, panels of stained glass, and 3 pieces of sculpture; Robert H. Tannahill presented a Chippendale chair made by James Gillingham, who worked

in Philadelphia from 1760-1775; and 3 pieces of early American glass. Through the gift of Mrs. Arthur McGraw a painting by William M. Chase was added to the representation of this American artist. From Mr. and Mrs. E. Raymond Field came the gift of a relief sculpture of a Madonna and Child by Giovanni da Pisa. Mrs. Richard H. Webber presented a porcelain bowl of the Sung dynasty and Mrs. Walter R. Parker further added to the Chinese section four Chinese paintings and a large group of textiles. From the United Czechoslovak Organizations of Detroit the Textile Department received four hundred and fifty specimens of Czechoslovak embroideries of the XIX Century.

When the will of Ralph H. Booth was probated, it was reported that this distinguished citizen, who as president of the Art Institute had for so many years devoted himself to the growth of the art movement in Detroit, had left a bequest of \$200,000 to the Founders Society, the income and 5% of the principal to be available at the end of each period of five years for the purchase of works of art, to be permanently given and exhibited in the Detroit Institute of Arts. Under the terms of the will, the whole sum of principal and interest is to be expended in one hundred years. This is the largest bequest which the Founders Society has so far received.

Our membership report is less optimistic. A shrinkage in the number of members was to be expected in view of the sub-normal conditions, and this is particularly noticeable in the smaller memberships. The number of Annual and Contributing Members for the year just closed was 2,042, as against 3,008 for the preceding year. The gross receipts from this source was \$26,035.50, which is about half the amount received from this source in normal times.

There is one further cause for apprehension. In 1919 when the Detroit Museum of Art Founders Society turned

over to the City of Detroit all of its property and collections to be administered by the Arts Commission, it was with the thought that the Society would be relieved of further administrative responsibilities and that all of its funds and membership dues could be used to augment the collections. Owing to the city's financial difficulties at the present time, it becomes necessary for the Founders Society to resume a share of the maintenance burden of the Art Institute for this emergency period, in order that the Museum services may not be too greatly impaired. The ready spirit of the Founders Society in responding to such a crisis was indicated last year when a suspension was contemplated of the American and French exhibitions of contemporary art (planned for May and June). On the initiative of outside guarantors the necessary funds were quickly raised by subscription and the exhibitions were held.

During the present year of economic stress, it will be necessary to secure similar contributions from a group of guarantors in order to save the educational and curatorial work of the Art Institute from further curtailment. This burden is assumed by the Founders Society with the understanding that with the return of normal conditions, the city will again be able to fully maintain the Art Institute, so that our membership funds and contributions will again be used in building for Detroit an art collection worthy of the Fourth City.

Respectfully yours,

BOARD OF TRUSTEES,

CLYDE H. BURROUGHS,

Secretary

D. M. FERRY, JR.,

President.

GIFTS

January 1, 1931, to December 31, 1931

ASIATIC ART

West Asiatic

- Sculpture, Bust of a King, Stone, Egyptian, XII Dynasty. Gift of Mrs. Lillian Henkel Haass and Miss Constance Haass.
- Sculpture, War Goddess, Sekhmet, Granite, Egyptian, XVIII Dynasty. Gift of Mrs. Lillian Henkel Haass and Miss Constance Haass.
- Sculpture, Statuette of a Scribe, Egyptian, XVIII Dynasty. Gift of Mrs. Lillian Henkel Haass and Miss Constance Haass.
- Sculpture, Stone Fragment of an Inscription, Egyptian, XVIII Dynasty. Gift of Mrs. Lillian Henkel Haass and Miss Constance Haass.
- Sculpture, Cat, Bronze, Egyptian, Saite Period. Gift of Mrs. Lillian Henkel Haass and Miss Constance Haass.
- Sculpture, Head of a Nobleman, Relief, Egyptian, Saite Period. Gift of Mrs. Lillian Henkel Haass and Miss Constance Haass.
- Sculpture, Relief of a Head, Egyptian, Saite Period. Gift of Mrs. Lillian Henkel Haass and Miss Constance Haass.
- Sculpture, Stone Relief from the Palace of Xerxes I, Persian, Achaemenid. Gift of Mrs. Lillian Henkel Haass and Miss Constance Haass.
- Ceramics, Glazed Wall Tile, Babylonian, 605-564 B.C. Gift of The Detroit Museum of Art Founders Society.

South Asiatic

- Rug, Fragment of a Woolen Carpet, Indian, Late XVI Century. Edsel B. Ford Fund, Founders Society.

East Asiatic

- Painting, *White Goose*, Chinese, Sung Dynasty. Gift of Mrs. Walter R. Parker.
- Painting, *Rain in Mountains*, Chinese, Yüan Dynasty. Gift of Mrs. Walter R. Parker.
- Painting, *Buffalo*, Chinese, Yüan Dynasty. Gift of Mrs. Walter R. Parker.
- Painting, *Seated Maiden*, Chinese, Ming Dynasty. Gift of Mrs. Walter R. Parker.
- Sculpture, Colossal Lion Head, Iron, Chinese, T'ang Dynasty. Edsel B. Ford, Founders Society.
- Ceramics, Porcelain Bowl, Ko Ware, Chinese, Sung Dynasty. Gift of Mrs. Richard H. Webber.

EUROPEAN ART

Greek and Roman

- Jewelry, Gold Earring, Greek, III Century B. C. Gift of Mr. Tozzi.
- Sculpture, Draped Female Figure, Roman, I Century A. D. Gift of Ralph H. Booth Estate

Spanish

- Painting, *St. Francis in Ecstasy*, by El Greco, 1547-1614. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- Sculpture, *Madonna and Child* (polychrome), XIII Century. Gift of Ralph H. Booth Estate.

Italian

- Painting, *Holy Family*, by Garofalo, 1481-1559. Gift of the Detroit Museum of Art Founders Society.
- Painting, *Portrait of a Man*, by Domenico Ghirlandajo, 1449-1494. Gift of the Detroit Museum of Art Founders Society.
- Sculpture, *Madonna and Child*, by Giovanni da Pisa, XV Century. Gift of Mr. and Mrs. E. Raymond Field.
- Sculpture, Marble Column, XV Century. Gift of Ralph H. Booth Estate.
- Sculpture, Pair Marble Columns. Gift of Ralph H. Booth Estate.

Flemish

- Painting, *Moonlight Landscape*, by David Teniers the Younger, 1610-1690. Gift of Leger and Son.

Dutch

- Painting, *The Courtyard*, by Esaias Boursse, 1631-1672. Edsel B. Ford Fund, Founders Society.
- Painting, *Still Life*, by Jan Davidsz de Heem, 1600-1683. Edsel B. Ford, Founders Society.
- Painting, *Portrait of a Gentlemen*, by Thomas de Keyser, 1596-1679. Gift of the Kleinberger Galleries.

French

- Painting, *Yellow Sails*, by Jean Lurcat, 1893- . Gift of Mrs. Lillian Henkel Haass.
- Painting, *Snow-Covered Church*, by Marc Chagall, 1890- . Gift of Society of Friends of Modern Art.
- Sculpture, *Female Figure*, Bronze, by Charles Despiau, 1874- . Gift of Mrs. Lillian Henkel Haass.
- Drawing, *The Lovers*, by Eugene Delacroix, 1799-1863. Gift of The Detroit Museum of Art Founders Society.

German

- Painting, *Boys Smoking*, by Jack von Reppert Bismarck, Contemporary. Gift of the Balzac Galleries.
- Sculpture, *Portrait of Alfred Flechtheim*, by Rudolf Belling. Gift of Mr. Alfred Flechtheim.
- Sculpture, *Young Boy*, Bronze, by Karl Albiker, Contemporary. Gift of Ralph H. Booth Estate.
- Stained Glass, *Bishop with Mitre and Crozier*, XVI Century. Gift of Ralph H. Booth Estate.
- Stained Glass, *The Last Judgment* (pair), XVI Century. Gift of Ralph H. Booth Estate.
- Stained Glass, *St. Andrew*, XV Century. Edsel B. Ford Fund, Founders Society.
- Stained Glass, *St. Jerome*, XV Century. Edsel B. Ford, Founders Society.
- Stained Glass, *St. Christopher*, XV Century. Edsel B. Ford Fund, Founders Society.

English

- Painting, *The White Monk*, Richard Wilson, 1714-1782. Gift of Mr. Stanley N. Carper.

AMERICAN ART

Painting, *Portrait of William Barton Rogers*, by William M. Hunt, 1804-1879. D. M. Ferry, Jr., Fund, Founders Society.

Painting, *My Little Daughter Dorothy*, by William M. Chase, 1849-1916. Gift of Mrs. Arthur McGraw.

Painting, *Babette*, by Bernard Karfiol, Contemporary. Edsel B. Ford Fund, Founders Society.

Painting, *Girl's Head*, by John Carroll, Contemporary. Gift of Society of Friends of Modern Art.

Furniture, Walnut Tea Table, Queen Anne style. Gibbs-Williams Fund, Founders Society.

Furniture, Chair, Chippendale style, Philadelphia type. Gift of Mr. Robert H. Tannahill

Silver, Tankard, Edward Winslow, 1669-1753. Gibbs-Williams Fund, Founders Society.

Silver, Porringer, John Burt, 1691-1746. Gibbs-Williams Fund, Founders Society.

Ceramics, Tea Set, Dresden pattern, c. 1820. Gift of Mrs. Frederick T. Sibley.

Glass, Amber Flask, Zanesville, Ohio, type. Gift of Mr. Robert H. Tannahill.

Glass, Bowl ("offhand" ribbed type), Ohio. Gift of Mr. Robert H. Tannahill.

Glass, Amethyst Salt Cup, Stiegel type. Gift of Mr. Robert H. Tannahill.

Glass, Pair of Creamers and Honey Dish, New York State type. Gibbs-Williams Fund, Founders Society.

PRINTS

German

Creation of the World, by Ernst Barlach. Hal H. Smith Fund, Founders Society.
Portrait of Gerhart Hauptmann, by Louis Corinth. Hal H. Smith Fund, Founders Society.

Portrait of Kant, by Louis Corinth. Hal H. Smith Fund, Founders Society.

The Railroad Bridge (1914), by Lyonel Feininger. Hal H. Smith Fund, Founders Society.

Carneval, by Karl Hofer. Hal H. Smith Fund, Founders Society.

Study of Cows, by Ewald Mataré. Hal H. Smith Fund, Founders Society.

The Dunes, by Otto Müller. Hal H. Smith Fund, Founders Society.

Apparition, by Emil Nolde. Hal H. Smith Fund, Founders Society.

Christ and the Pharisees, by Emil Nolde. Hal H. Smith Fund, Founders Society.

The Sermon on the Mount, by Christian Rohlf. Hal H. Smith Fund, Founders Society.

Study, by Wilhelm Rudolf. Hal H. Smith Fund, Founders Society.

Self-Portrait, by E. L. Kirchner. Mrs. Margaret Couzens Fund, Founders Society.

Study, by E. L. Kirchner. Mrs. Margaret Couzens Fund, Founders Society.

Ship, by Emil Nolde. Mrs. Margaret Couzens Fund, Founders Society.

French

Portrait of Carlyle, by Alphonse Legros. Andrew Wineman Fund, Founders Society.

Retour de Bois, by Auguste Lepère. Andrew Wineman Fund, Founders Society.

Place de l'Opera, by Auguste Lepère. Andrew Wineman Fund, Founders Society.

Pont St. Michel, by Auguste Lepère. Andrew Wineman Fund, Founders Society.

To Have a Regiment, by Auguste Lepère. Andrew Wineman Fund, Founders Society.

27 Prints by Edouard Manet. Gift of Mr. Albert Kahn and Mr. Gordon Beer.

Norwegian

5 Prints by Edward Munch. Mrs. Margaret Couzens Fund, Founders Society.

American

12 Prints by Glenn O. Coleman. Mrs. Margaret Couzens Fund, Founders Society.

TEXTILES

Chinese

Velvet Brocade, XVIII Century. Elliott T. Slocum Fund, Founders Society.

Group of 15 textiles, 1750-1850. Gift of Mrs. Walter R. Parker.

Group of 11 fragments. Gift of Mrs. Walter R. Parker.

Embroidery on brocade, XVIII Century. Gift of Mrs. Walter R. Parker.

Gold Brocade, XVII Century. Gift of Captain and Mrs. William Mayer.

Czecho-Slovakian

Collection of 454 pieces of embroidery. Gift of United Czecho-Slovak Organizations.

Egypto-Islamic

Fragment of Garment, XII Century. Gift of Mrs. T. D. Russell, Cairo.

Tapestry border, XII Century. Gift of Mrs. T. D. Russell, Cairo.

French

Printed fabric, late XVIII Century. Gift of Mr. Albert R. Louis.

German

Beaded Purse, c. 1840. Gift of Miss Emma Butzel.

Italian

Embroidery, *The Resurrection*, XVI Century. Gift of Mr. Leon Sayegh.

Processional Banner, XVIII Century. Gift of Mr. I. J. Waisman.

Japanese

Gold brocade, Early XVII Century. Gift of Mr. Benjamin March.

Persian

Fragment of silk tissu, XII-XIII Century. Edsel B. Ford Fund, Founders Society.

Fragment of green silk tissu, Early XIII Century. Edsel B. Ford Fund, Founders Society.

Spanish

Embroidery on red velvet, XVI-XVII Century. Gift of Mr. Victor Lonson.

Collection of 185 damasks and brocades, XII-XIX Century. Edsel B. Ford Fund, Founders Society.

PURCHASES

January 1, 1931, to December 31, 1931

West Asiatic

- Bronze, Candlestick, Persian, XIII Century.
Bronze, Pot with Cover, Persian, Second Half XII Century.
Bronze, Ewer, Persian, XI Century.
Bronze, Lamp with Screen, Persian, X-XIII Century.
Bronze, Ewer, Persian, X Century.
Bronze, Candlestick Base, Persian, XII Century.
Bronze, Bowl, Persian, XIII Century.
Bronze, Mortar, Persian, XIII Century.
Bronze, Tray, Persian, XIV Century.
Bronze, Mirror, Persian, XIII Century.
Bronze, Lamp, Persian, XIII Century.
Bronze, Lamp, Persian, XII Century.
Bronze, Spout of Lion's Head, Persian, XII Century.
Bronze, Triangular Plaque, Persian, XII-XIII Century.
Bronze, Bowl, Persian, Late XV Century.
Ceramics, Terra cotta cup, Nihavend, before 1500 B. C.
Ceramics, Terra cotta cup, Nihavend, before 1500 B. C.
Ceramics, Small terra cotta pot, Nihavend, before 1500 B. C.
Ceramics, Small terra cotta pot, Nihavend, before 1500 B. C.
Ceramics, Terra cotta vase, Nihavend, before 1500 B. C.
Ceramics, Large terra cotta vase, Nihavend, before 1500 B. C.
Ceramics, Small terra cotta vase, Nihavend, before 1500 B. C.
Ceramics, Small terra cotta vase, Nihavend, before 1500 B. C.
Ceramics, Plate, Koubatchi, XVII Century.
Ceramics, Plate, Persian, X-XI Century.
Ceramics, Plate, Rhages, XII Century.
Ceramics, Plate, Sultanabad, XIV Century.
Ceramics, Plate, Sultanabad, XIV Century.
Ceramics, Bowl, Sultanabad, XIV Century.
Ceramics, Bowl, Sultanabad, XIV Century.
Ceramics, Bowl, Nain, XIII Century.
Ceramics, Bowl, Rhages, X Century.
Ceramics, Ewer, Rhages, XIII Century.
Ceramics, Dish, Sultanabad, XIV Century.
Ceramics, Dish, Rhages, IX-X Century.
Ceramics, Jar, Persian, XIV Century.
Ceramics, Jar, Rhages, XIII Century.
Ceramics, Jar, Rhages, XI-XII Century.
Ceramics, Bowl, Rhages, XIII-XIV Century.
Ceramics, Bowl, Rhages, XIII Century.
Ceramics, Pitcher, Persian, XIII Century.
Ceramics, Bowl, Rhages, XIII Century.
Ceramics, Tile, Rhages XIII or XIV Century.
Ceramics, Tile, Rhages, end of XIII Century.

Carved wood panel, Persian, XIV Century.

Textile, silk fragment, XII-XIII Century.

Textile, silk fragment, XIV Century.

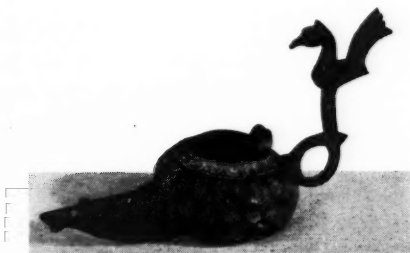
American

Painting, *Martha*, by John P. Wicker, 1860-1931.

Water Color Painting, *Mesa and Cactus*, by Diego Rivera, 1886- .

French

Textile, Brocade, *Les Perdrise*, XVIII Century.



BRONZE OIL LAMP WITH INCISED DECORATION
PERSIA XII CENTURY

BEHIND THE SCENES

The purpose and function of an art museum as an opportunity for enjoying and studying the artistic creations of former and present days need no explanation. But the selection and arrangement of objects is only one part of the activity of a museum's staff, though undoubtedly the most conspicuous. Of the numerous other phases of the work, the public at large has very little knowledge.

As a matter of fact, museums, if properly conducted, are anything but mere exhibition galleries. They are centers of learning and research, playing a very important educational role not only in the community itself, but reaching even beyond national boundaries. The correlation of all the fields of a museum's work has lately been expressed very succinctly in a report on the activities of the Prussian museums published by their general director, in the following words: "Collecting and studying, discovering and publishing are not only

branches of the museum's activity united under one roof, but are vital functions, complementing one another and depending upon each other. Acquisition and investigation go together like inhaling and exhaling."

Of what, then, does this lesser known activity of our staff consist, and what are the specific services, direct and indirect, accruing therefrom to the public?

Indispensable tools for the scholarly work done by the staff are the books, photographs and other reproductions contained in the library of the Museum. We now have a solid nucleus of such reference material which we hope to develop into a strong comprehensive collection. It is the capable use of such a library as an instrument of research by the curatorial staff which makes a museum the educational and recreational asset it should be for its community. The library has at present most of the

standard books on the various fields of art, publications of American and foreign art institutions, and an unusually good collection of sales catalogs. A very complete file of all the most important art magazines of the world gives the opportunity of keeping abreast with the latest problems of the science of art. Photographs and other reproductions serve as material for comparative study, and lantern slides are used to illustrate lectures given by the curatorial staff. Although the library is mainly intended for the use of the Museum proper, its facilities are available to any serious student.

As to the curators, they are expected, aside from their routine work pertaining to the arrangement, labelling and cataloguing of objects, to carry on intensive studies and researches in their particular fields. Numerous books and articles published during the past few years by members of the staff bear witness to this activity. An extensive correspondence must be maintained with scholars in other cities and countries; and the high esteem in which our Institute is held is proved by the ever-increasing number of requests for information that come to us from all over the world. A more direct service is rendered to the public of Detroit and its vicinity in the viewing and appraising of the many art objects of all descriptions that are brought to the staff offices. Quite frequently the classification and authentication of such objects, done free of all charge, substantially aids the owners to dispose of them at their right value and through the proper channels. Advice is also given to individuals upon all sorts of problems pertaining to art, such as interior decorating, stage settings, performance of foreign customs, artistic training and schooling, etc.

The educational activity proper means the organized assistance to the people in making use of the museum: to cultivate and gratify their sense of beauty,

to enrich their lives by widening their experiences and stimulating their curiosity, to familiarize them with the roots of their past as well as with the achievements of the present. This work is carried on mainly by the Educational Secretary, but the curators, too, contribute a good deal in the way of lectures, gallery talks and articles for the press.

There is little need to speak of the special exhibitions which are held in the Museum, as their aim and value are evident and attested to by the popular acclaim always accorded them. Less known, perhaps, is the considerable amount of work that each of the more outstanding shows entails; and the high standard and almost world-wide success of such exhibitions as the Van Dyck show in 1929 and the Rembrandt show in 1930 can almost solely be attributed to the reputation that our Museum enjoys as a scholarly institution.

The photographic department of the Institute serves to make records not only of all the possessions of the Museum, but also of objects of various kinds (including forgeries) that are shown in exhibitions, offered for consideration, or brought in for inspection. These photographs frequently prove of great value for our studies. The photographer, furthermore, provides most of the slides used for the lectures.

The restorer, finally, by constant observation and scientific methods of treatment, takes care of the proper preservation of all art treasures. He has to check and to remedy the various diseases peculiar to paintings and other works of art due to atmospheric conditions, worms, and chemical disintegration of paint. Very often he is instrumental in aiding the work of the curatorial staff in questions of authenticity and conditions of works of art by way of chemical tests and microscopic examination. Since he is supposed to lend his knowledge and skill to outside people as well, he has been able to be of excellent

service to a great many Detroit and out-of-town collectors and other owners of valuable art objects.

All these different phases of our work form one organism from which no single one could be eliminated without harming the whole. The Detroit Institute of Arts as an exhibition gallery of rank

could no more exist without the scientific work done in its offices and workshops than a good theatrical performance is possible without the work behind the curtain. To create a better understanding of the functioning of our Museum is the purpose of these lines.

WALTER HEIL.

CALENDAR OF EVENTS FOR FEBRUARY

EXHIBITIONS

January 25-February 13. Drawings from the Dan Fellowes Platt Collection.

February 1-28. Greco-Buddhist Sculpture.

LECTURES

(Tuesday Evenings at 8:30)

February 2. The Italian Renaissance: Painting, by Dr. Walter Heil, Curator of European Art.

February 9. The Italian Renaissance: Literature, by Leonard Manyon, Department of History, University of Michigan.

February 16. Lecture with musical illustrations by Percy Grainger.

February 23. "The Master Wares of the Sung Potters," by Benjamin March, Curator of Asiatic Art.

March 1. "Persian Miniature Painting," by Mehmet Aga-Oglu, Curator of Near Eastern Art.

(Sunday Afternoons at 3:30)

Concerts by the Chamber Music Society of Detroit, followed by lectures by members of the staff.

February 7. "Alexander's Shadow Across the Indus," by Benjamin March, Curator of Asiatic Art.

February 14. "The Lighter Side of Greek Art," by E. P. Richardson, Educational Secretary.

February 21. "Washington, the Most Painted Man in America," by Josephine Walther, Associate Curator of American Art.

February 28. "Eakins, an Important American," by E. P. Richardson, Educational Secretary.

(Saturday Afternoons at 3:45)

"ART AND CULTURE OF THE MIDDLE AGES," BY ADELE COULIN WEIBEL

- February 6. Six Centuries of Book Painting.
February 13. Romanesque Architecture and Sculpture in France.
February 20. Gothic Architecture and Sculpture in France.
February 27. Chartres.
March 5. Reims.

GALLERY TALKS

(Tuesday afternoons at 2:30 and Friday evenings at 7:30)

- February 2 and 5. Pre-Columbian Gallery.
February 9 and 12. China.
February 16 and 19. Japan and India.
February 23 and 26. Persia.
March 1 and 4. Modern Galleries.

MOTION PICTURES FOR CHILDREN

(Yale Historical Series, Saturday Mornings at 10:30)

- February 6. Yorktown.
February 13. Alexander Hamilton.
February 20. Dixie.
February 27. To be announced.

MUSICALES

(Auditorium, Friday Evenings at 8:30)

- February 5. Thelma Eisenhauer, Soprano; Edward Bredshall, Accompanist.
February 12. Lincoln Program.
February 19. Detroit Musicians League, Jason Moore, Director.
February 26. High School Orchestra, Arthur Searle, Conductor, under the auspices of the Chamber Music Society of Detroit.
March 4. Concert under the auspices of the Tuesday Musicale.